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# AMERICAN ART NEWS.

Vol. V. No 24.

NEW YORK, MARCH 30, 1907.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**American Art Association.**—Art collections late Stanford White at his former residence, 121 East Twenty-first Street, April 1 and 2. Admission by card only, to be obtained from Art Association.

**Astor Library.**—Exhibition of plates from Victor Champier's "Les Aneiens Almanacs Illustre" from F. R. Martin's History of Oriental Carpets Before 1800.

**Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Fine old engravings and art objects.

**Brandus Galleries.**—Paintings by the Barbizon artists.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**C. J. Charles.**—Works of art.

**Clausen Galleries.**—Paintings by Rockwell Kent, April 1-13.

**Collins Galleries.**—XVIII. Century French prints. Antique silver-plate, etc.

**Durand-Ruel Galleries.**—Pictures by Maxime Maufra.

**Ehrich Galleries.**—Portraits by masters of early schools.

**Fifth Avenue Art Galleries, 546 Fifth Avenue.**—Furniture and paintings from estate of Le Grand B. Cannon, April 1-3 inclusive.

**Fishel, Adler and Schwartz.**—Exhibition of miniatures by Hugh Nicholson, and portraits of Cavallieri and Salvini.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**J. & S. Goldschmidt, Frankfurt.**—High class Antiquities.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Hamburger Fres. Paris.**—Works of Art.

**E. M. Hodgkins, London.**—Miniatures, Sevres porcelaine, French furniture

**Holland Art Galleries.**—High class modern paintings. View in old Rome by G. Pannini.

**F. W. Kaldenberg's Sons.**—Artistic specialties in ivory, pearl, etc.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Khayat Gallery.**—Antique art objects.

**Kleinberger Gallery, Paris.**—Works of art.

**Knoedler Galleries.**—Exhibition of paintings by Walter Appleton Clark, March 20-April 4. Landscapes by George Elmer Browne, March 30-April 6.

**Leicester Galleries, London.**—Masters of mezzotints. Examples by XVIII Century masters. Paintings by Adrian Stokes.

**Lenox Library.**—Prints by American artists.

**Macbeth Galleries.**—Landscapes by Wm. Keith, March 28 to April 11.

**Metropolitan Museum.**—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

**McClees Galleries, Philadelphia.**—Exhibition of landscapes by Charles H. Davis, March 25 to April 6.

**Minassian Galleries, Paris.**—Persian and Arabian objects for collection.

**Montross Galleries.**—Exhibition of "The Ten," March 19 to April 6.

**Noé Galleries.**—"Shepherd and his Flock," by Jacque.

**Oehme Galleries.**—Paintings and water color drawings.

**Powell Gallery.**—Animal paintings by Will M. Hays, April 2-13.

**Pratt Institute.**—Pictures by Jules Guerin, until April 6.

The storm which is raging around the picture "De Profundis" in Cincinnati is the exact antithesis of the sweet and solemn subject of the painting of the late Gustave Henry Mosler. The father of the young painter, whose recent death cut short a career of unusual promise, is now in Cincinnati and there has been a meeting between him and Mr. Herman Serodino, a local art collector, who is the owner of the "De Profundis," which, he says, Gustave Mosler sold to him as "the original," and gave him to understand was the



ISABELLA CLARA EUGENIA, INFANTA OF SPAIN

By A. S. Coello

Now at Ehrich Galleries

**Ralston Galleries.**—Works of Art.

**Sivadjan Galleries, Paris.**—Genuine antiques, marbles, bronzes, jewels and potteries.

**H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

**Williams (Max) Gallery.**—Special sale old and modern prints, etchings and oils.

## SALES.

**American Art Association.**—Art collections of late Stanford White at his former residence, 121 East Twenty-first Street, April 4, 5 and 6, at 2.30 P. M. Admission by card only.

**Fifth Avenue Art Galleries.**—Furniture and paintings from estate Le Grand B. Cannon, April 3, 4, 5, at 8.30 P. M. and Bash collection of Chinese porcelains, April 3, 4 and 5.

picture which secured the Paris Salon prize. The trouble all arose from the announcement by the Toledo Art Museum of the purchase of "the original 'De Profundis,' a large canvas by Gustave Mosler, which won the Paris Salon prize in 1901."

The Toledo Art Museum paid \$10,000 for the picture in its possession and, if Mr. Serodino of Cincinnati is able to prove his case, will find that it is proudly holding a mere copy of dubious standing in the art world. Mr. Serodino, having in his possession a check for "the original painting of 'De Profundis' signed by the artist, is disposed to push the matter to a finish. Henry Mosler has told Mr. Serodino that the picture owned by him is "an original," but declined to subscribe that it is "the original."

The judges of the National Academy of Design announced recently the prize winners of the present exhibition.

The Inness Gold Medal was awarded to Emil Carlsen for his picture "Canaan Mountain."

The Thomas B. Clarke prize was awarded to Henry Prellwitz for his picture "Venus."

The First Hallgarten Prize (\$300) was awarded to William Cotton for his picture "The Princess."

The Second Hallgarten Prize (\$200) was awarded to Hugo Ballin for his picture "The Three Ages."

The Third Hallgarten Prize (\$100) was awarded to Eleanor C. Winslow for her picture "The Necklace."

The Julia A. Shaw Memorial Prize was awarded to (Mrs.) Edith Woodman Burroughs for her bronze statuette "Circe."

Cables to the Associated Press from Rome say that Custom House officers stopped at a frontier station last week a beautiful Delia Robbia bas-relief stolen from the villa of Count Baldi, near Florence, and destined for America. Three persons have been arrested in connection with the theft. Also that investigation at Genoa of the recent sale of seven paintings by Van Dyck by the family of the Marquis of Cattaneo has brought out the information that these canvases were obtained for \$625,000 by a French trader, who subsequently resold them to an agent supposed to represent Mr. J. P. Morgan.

The memory of Stanford White is to be honored as soon as the Thaw trial is over, by a series of meetings, at which his friends will pay tribute to his artistic achievements and genius. Plans for the gatherings have been discussed for several weeks, but it was thought best not to hold them while the current case is undecided. Those who are interested in the plans are actively connected with art and architecture, together with many who are patrons of the arts, and concerned in the many plans for the beautifying of the city, to which the distinguished architect gave much thought and study. Mr. Charles D. Barney is among those who are looking after the details of the meetings which will be held by the various societies which form the Fine Arts Federation, at which tributes will be read and resolutions formally adopted as part of the records, and then made public.

The original plan was to have a large public meeting, but it was decided to arrange for a series of special gatherings. The resolutions of the various societies will probably be gathered for publication in appropriate form.

A sale of rare early English books collected by H. Van Antwerp, of New York, drew many collectors to Sotheby's in London last week. Several record prices were established.

A copy of Burns's poems, Kilmar-nock first edition, brought \$3,500. The purchaser was a London dealer, who is believed to have been acting for an American.

H. Walter Webb's private library, which, since his death in 1890, has been in storage, has been purchased by Mr. George D. Smith for \$25,000, and will be sold at private sale.

## IN THE ART SCHOOLS.

The students of the National Academy men's night life-class held a treat in the school last Saturday night to which they invited the girl students. There was dancing and Messrs. Ward and Norstad, of the class, furnished music.

Samuel Isham, on March 13, gave the third of a course of lectures to the Academy and Columbia students at Schermerhorn Hall on "Limited Criticisms in Art."

A. Warshawsky, a student, has received manuscripts from several magazines and now has the illustrations under way.

Mrs. Eastman Johnson, widow of the artist, has presented a portrait of Sanford Gifford, painted about twenty-five years ago by her husband, to the Academy.

A. P. Ryder has given as his diploma picture to the Academy a small marine. With this gift are diploma canvases by Edmund C. Tarbell and Frank Duveneck, and a bronze figure of an Indian by Hermon A. MacNeil. Mrs. Frederick M. MacMonnies, wife of the sculptor, who has been chosen as an associate of the Academy, has sent in her portrait painted by herself.

At the annual election of officers of the Art Students' League for the ensuing year, held March 20, Arthur N. Fuller was unanimously elected President for his third term, as were also the Vice-Presidents, Miss Christine Wright and Stephen H. Condict; Amelia M. Ives, Corresponding Secretary, and Thomas Hunt were re-elected. Eugene Speicher was the only new man elected. As twelve members are required to make a complete board of control, the other six will soon be selected. The treasurer's report was read, and showed the League to be in excellent financial condition. At the close of the business meeting refreshments were served, after which there was dancing.

A number of new books have been added to the Woman's Art School library of Cooper Union. These are for the most part historical novels.

Tickets and invitations have been sent for the annual spring exhibition of the Woman's Art Club, to be held early in April at the Pen and Brush Club rooms.

Many extra prizes have been offered. In the life class, \$10 is to be given to the winner of the silver medal, and \$5 to the winner of the bronze medal. In the general drawing class, in addition to the \$10 already offered, \$5 is offered to the students from the preparatory and antique classes for the best collections of drawings.

A first prize of \$10 and a second prize of \$5 are offered to the students of the composition class for the best sets of compositions. In the modeling class, \$10 has been offered for the best set of compositions and \$10 and \$5 have been offered for the two best figures from life.

The Summer Art Class in Italy, of which Henry B. Snell is instructor, and Maurice C. Boyd is director, will be divided into two tours, the first of twelve weeks and the second of ten. The classes taking the first tour will leave New York June 29 on the Graf Waldersee, and will travel through Paris from Cherbourg to Lucerne, over the St. Gothard to Bellagio on Lake Como, where it will remain August 18 to 29. Thence it will proceed to Milan and Genoa and from there by steamer Cretic, Sept. 2, to Palermo, Naples, Almeria and Ponta Delgada, Azores, and will arrive in New York Sept. 20.

This tour will cost \$380, and will include two lessons, with one general weekly criticism at Bellagio. An additional trip down through Italy will be arranged for \$50.

The second tour will follow the itinerary of the first, but will close at Bellagio August 18, and members of this class will sail for home from Genoa on steamer Romanic, August 20, and arrive in Boston via Naples and Ponta Delgada Sept. 5. The cost of this ten weeks' trip will be \$365.

## CHICAGO.

The annual exhibition of the Chicago Architectural Club opened yesterday in the Art Institute. The annual meeting of the Chicago Society of Artists takes place on April 1 in the institute for the election of officers. The meeting will be devoted to the discussion of the representative western artists of the day.

The Palette and Chisel Club exhibition in their gallery in the Anthaneum, has been well attended this week.

Two exhibitions of especial interest are those of Elmer Wachtel and Marion Cavanaugh Wachtel of Los Angeles. The work of each is devoted to California landscapes and hang in two local galleries. Mr. Wachtel's display includes a score of views.

Watkins Williams addressed the last meeting of the Palette and Chisel Club on "Fra Angelico and Leonardo da Vinci."

Magda Heuermann is engaged on two new commissions for portraits in miniature of well-known women.

Cora Heusner, whose black and white portraits have attracted considerable notice for their maturity and virility, has accepted an offer as designer and illustrator for a large commercial establishment.

## WASHINGTON.

The Capital Camera Club's sixteenth annual exhibition opens on the Hemicycle of the Corcoran Gallery of Art this evening, and will continue until April 9. It will consist of 340 pictorial photographs selected by a jury composed exclusively of artists. Special groups of work have been sent from Buffalo and Pittsburg, and contributions have been received from various other cities. No prizes are given, but the standard is held sufficiently high to make admission itself an honor.

The Corcoran Gallery's permanent collection of paintings has been replaced this week, and on Sunday it will again be opened to the public. This is a time when there are many tourists in Washington and every effort has been made to replace the temporary exhibition with as little loss of time as possible.

The pictures presented to the National Gallery by Mr. William T. Evans are as follows: John W. Alexander, "A Toiler;" Ralph A. Blakelock, "The Canoe Builders," "Moonrise," "At Nature's Mirror," "Sunset," "Navarro Ridge;" George H. Bogert, "Sea and Rain;" W. Gedney Bunce, "Sunset—San Giorgio;" Robert Blum, "Canal in Venice;" F. S. Church, "Undine;" C. C. Curran, "Perfume of Roses;" Chas. H. Davis, "Summer;" Louis Paul Desjar, "Evening" and "The Sheep Fold;" C. Melville Dewey, "The Close of Day;" Paul Dougherty, to be selected; Winslow Homer, "Visit of the Mistress" and "High Cliff Coast of Maine;" Geo. Inness, "Niagara," "Sun-down," "Late Afternoon—Medfield," "September Afternoon;" John La Farge, "Visit of Nicodemus to Christ;"

Louis Loeb, "The Siren;" A. Jongers, portrait of W. T. E.; Homer D. Martin, "Near Newport" and "Afterglow;" Robert C. Minor, "A Hillside Pasture" and "Great Silas at Night;" J. Francis Murphy, "The Path to the Village," "Indian Summer;" Henry W. Ranger, "The Corneld," "Bradbury's Mill Pond," "Connecticut Woods;" D. W. Tryon, "November;" John H. Twachtman, "The Torrent," "The Little Bridge;" Henry Oliver Walker, "In Arcady;" Horatio Walker, "Sheepyard—Moonlight;" J. Alden Weir, "A Gentlewoman;" Carleton Wiggins "Evening After a Shower;" F. Ballard Williams, "Old Viaduct at Little Falls;" A. H. Wyant, "Early Spring," "Housatonic Valley," "The Flume—Adirondacks," "Autumn at Arkville;" Walter Shirlaw, "Roses" and "Among the Old Posts;" Wm. T. Smedley, "One Day in June;" Irving Wiles, to be selected.

## PHILADELPHIA.

Nicola D'Ascenzo has completed a window in stained glass for an Episcopal church in Huntington, N. Y., which is on exhibition at his studio. The subject is the angel appearing before the three Marys at the tomb of Jesus on Easter morning. Mr. D'Ascenzo has also completed four mural decorations for the Camden County Court House. These circular panels represent Equity, Law, Wisdom and Force.

A special exhibition of fifteen landscapes by Charles H. Davis is on view at the McClees Galleries until April 6.

The reception of the Philadelphia Water Color exhibition at the Academy will open to-night.

The Pennsylvania Museum and School of Industrial Art, with a view to increasing its annual membership, has issued an appeal to the citizens of Philadelphia to more liberally support the educational work of the museum.

The Art Club's water color exhibition will close to-morrow. During the past week the sales have been: "Balloon," by M. B. Prendergast, and "Afternoon," by W. B. Thompson.

An exhibition of paintings by Augustus Koopman will follow Mr. Davis' exhibition at the McClees Galleries, to open April 8 and continue for two weeks.

## PITTSBURG.

An exhibit of paintings by D. B. Walkley will be opened at a local gallery within a few days.

Miss Edith Fisher, formerly of this city, has been spending the winter as an art student in Philadelphia. Miss Fisher will leave for Europe in the early summer to write and illustrate a series of articles for the Ladies' Home Journal.

C. T. Proessler and A. T. Reber, of the Carnegie Technical Schools, have been awarded two of the four prizes for preliminary architectural drawings at the exhibition held by the Beaux Arts Society in New York.

M. B. Leisser has left his studio for a few weeks and is now in Florida. The artist expects to make a number of sketches of southern scenes and subjects.

## PROVIDENCE.

The Providence Art Club opened its annual spring exhibition with a private view Tuesday evening. The general effect of this exhibition is one of greater breadth and strength than for some years past. There are many large canvases and an unusual number of portraits. The place of honor is given to Stacy Tolman's portrait of Mrs. Tol-

man. Mabel Woodward shows several heads and half-lengths. George Whitaker, among others, a wood-interior. Messrs. Dyer and Burleigh have departed from their watercolors and are showing several oils. The former has two large autumn scenes with great tree trunks rising against the sky. Mr. Burleigh has a portrait of little Mary Holden. Kleber Hall, who attracted recent notice by his portrait of the late George H. Corliss, sends a profile of Dr. Edward B. Knight, one of the club's recent presidents, and some smaller canvases.

Misses Lally, Cross and J. N. Oliver of Boston have portraits good in color, and the latter has well caught the spirit of childhood. Frank C. Mathewson's small canvases are more interesting than his large "May Morning." Robert H. Nisbet shows a shimmering "Eve of St. John," able in poetic feeling.

A little landscape by F. Usher Devoll is attracting attention by its simplicity of subject and treatment. There are many other interesting pictures, of which space forbids mention.

Walter Francis Brown's picture of the Acropolis at Athens was purchased by subscription and presented to Brown University, with appropriate addresses, March 13. Those who subscribed were William Goddard, John Fretwell, Mrs. George H. Corliss, Miss Corliss, Albert D. Bosson, Daniel Beckwith, Dr. Edward B. Knight, Miss Amelia S. Knight, Mrs. Walter A. Peck, Herbert E. Maine, Nicholas Sheldon, Miss Caroline Richmond (now deceased), Samuel P. Colt, Marsden J. Perry, Isaac C. Bates, George L. Shepley, Mrs. Radke, William Gammell, Cornelius S. Sweetland, Joseph Davol and Henry D. Sharpe.

## BOSTON.

The seventy-sixth exhibition at the Boston Art Club has entered its second week, and several paintings have been sold. The unusually successful show at the St. Botolph Club of Dodge MacKnight's water colors closed last week with a large number of pictures sold. At the museum, the Jamestown exhibit continues, also the Thibetan paintings. Claude Monet's pictures, with examples ranging over the last thirty years are shown in a local gallery. In another gallery Miss Florence Robinson's water color studies of foreign subjects are exhibited, also Scott C. White's interesting landscapes.

In the new City Club are some clever commercial designs which have been attracting much notice. The collection of Edward Brandus, of New York, is exhibited in still another local gallery under the management of Mrs. Depew, and at the Boston Camera Club there are a number of especially good photographs by E. H. Andrews.

In Vose's Gallery there has been opened a collection of thirteen paintings by Eugène Boudin, including the late examples by this master, as well as those painted much earlier.

Dwight Blaney has, in one of the best known galleries, twenty-one recent canvases. The subjects have been found at Bar Harbor, Eastham, on the Cape and in Bermuda. "The Old Wharf" is one of the best studies in the show, and is true in tonal relation and strong in drawing. Others of interest are "After the Shower," "The Meadow," "Across the Pond" and "Toward Bar Harbor."

W. H. Lathrop's paintings in a Boylston street galleries are landscapes with the exception of a strong portrait of his friend, the artist George Clements.



CALENDAR FOR ARTISTS.

**Boston Art Club.**—Annual exhibition pastels and water colors. Closes April 6.

**Cincinnati.**—Fourth annual exhibition at Museum. Entries through April 27. Exhibits to May 1. Exhibition opens May 18. Open about two months.

**Charleston, S. C.**—Carolina Art Association-American Art News Southern Circuit Travelling Exhibition. Closes April 13.

**Chicago.**—Architectural Club Exhibition, March 29 to April 19.

**New York.**—National Academy of Design.—Eighty-second annual exhibition. Closes April 20.

**American Water Color Society.**—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

**American Society of Miniature Painters.**—Eighth annual exhibition.—Knoedler Galleries. Exhibits received March 30. Exhibition opens April 6. Closes April 20.

**Philadelphia.**—Annual Academy Water Color exhibition. Opens April 1. Closes April 27. Philadelphia Art Club's spring water color exhibition, until March 31.

**Pittsburg.**—Annual exhibition Carnegie Institute. Opens April 11. Closes June 13.

**Providence Art Club.**—Annual exhibition, March 26 to April 16.

AMONG THE ARTISTS.

Augustus Saint Gaudens is regaining his health, and is now at work at Cornish, N. H.

F. S. Church is painting a picture called "The Black Orchid." It is in a low key, quite a contrast to his usual style.

Henri Rondel, the well-known French artist, has come over on a visit and to carry out several portrait commissions.

Franklin Simmons, the American sculptor, in Rome, has recently completed a bronze statue of Alexander Hamilton for Paterson, N. J.

J. Redding Kelly is to paint a portrait of A. D. Hamlin, head of Columbia College School of Architecture, and present it to him on behalf of the students.

Carlton Chapman sold this winter in his Sherwood studio several important canvases which had not been exhibited. He is now working on a marine for the water color exhibition and will be in his studio until early June, when he contemplates a trip abroad.

A. T. Van Laer is painting a picture for the Water Color Show. At the recent Union League exhibition he showed "An Autumn Scene" which excited much favorable comment. He has been busy during the winter with his lectures. At the Lotos Club he exhibited "A Summer Day."

It is still doubtful as to whether Rodin, the French sculptor, will attend the Carnegie Gallery opening in Pittsburg.

Examples of the work of Bolton Coit Brown, whose design, "The Pine Bough," was reproduced in last week's Art News, may be seen either at his studio, No. 18, 51 West Tenth street, or at the New Gallery, 15 West Thirtieth street.

R. W. Van Boskerck is to have an exhibition at James D. Gill's gallery in Boston. He is finishing a few pictures of Pont de L'Arche.

A portrait of Secretary Elihu Root by Raimundo de Madrazo for the Diplomatic Reception Room at Washington, has recently been completed and is warmly praised by Washington critics. It will probably soon be placed on exhibition in New York.

A picture recently painted by W. H. Hyneman, "After the Ride," was sent to Cincinnati and sold there. He now has a commission to paint "An Automobile Girl," and is busy with the canvas. His picture "Reverie" was recently sold in Savannah at the American Art News Exhibition there.

Miss Louise Heustis has had a busy winter of portrait painting. She has painted charming portraits, among others of little Miss Phoebe Norcross of Chicago, Miss Hewitt, daughter of Mr. Robert Hewitt of Ardsley on the Hudson, and one of Rhoda Holmes Nicholls, also an attractive ideal picture. She is now engaged in painting Mr. Henry Dimock and Mrs. H. Draper.



OLD FRENCH CHATEAU GARDEN

From a Painting by Ernest Peixotto

The Salmagundi Club is preparing for a dinner in April in honor of men interested in promoting American art. Among the guests will be Messrs. John W. Beatty of Pittsburg, Mr. Haywood of Worcester, Mass., and John E. D. Trask of Philadelphia.

Miss Alice Beckington has been invited by the Colony Club, which will open an exhibition April 9 to exhibit some of her miniatures there. The portraits she will send are those of Mr. and Mrs. W. M. Van Norden, Kate Douglas Wiggin and the little son of Mrs. John Caswell of Boston. Miss Beckington is busy preparing for the Miniature Society exhibition.

Mrs. Lucia Fairchild Fuller is preparing for the Colony Club exhibition, as is also Miss Laura Hills, who recently held a successful exhibition of her work in Philadelphia.

Karl Bitter is at work on a statue of Franz Sigel, the idol of the German-American regiments during the Civil War, to be placed on Riverside Drive, and which he has been commissioned

to do for the Franz Sigel memorial committee. The task was a difficult one, as General Sigel was not of heroic build. The artist has represented him on horseback as he appeared at the beginning of the war, erect and vigorous, the figure expressing strong purpose and determination.

Four sittings were recently given by President Roosevelt to an Austrian artist, Baron Robert de Doblhoff, for a portrait which is on exhibition in the Knoedler gallery window. The canvas is destined for the Peace Palace of The Hague, and the artist received his commission from several friends of peace abroad. The portrait is the least successful of the many of the President, painted and exhibited since he took office and gives him a "pudgy" and unhealthy appearance. It is not a good work of art, and it is to be regretted that the Peace Palace should not have a better portrait of the distinguished official and winner of the Nobel prize.

The announcement that Farny, the well known painter of Indians is contemplating the desertion of that field will cause interest like unto that which followed the announcement that Gibson was to give up black and white for

through the Custom House as part of his household belongings.

The mosaic by Maffeo da Verona is well known. When Mr. Coe discovered it in the house of a Venetian priest, whose father had been a restorer, it had been lost for 200 years. For that reason it had not been recorded by the government among the non-exportable art treasures, and he was able, although not without some opposition, to obtain permission to take it out of the country. It has been exhibited in London and Paris.

H. Daniel Webster's portrait bust of his ancestor Daniel Webster, has just been cast in bronze at Aubrey Bros.' foundry. It is an excellent likeness and is strongly modeled. He also has a commission for a bust portrait of Thomas Jefferson, the clay model of which is nearing completion.

Five artists are represented in the March exhibition of the Albright Art Gallery of the Buffalo Fine Arts Academy, Buffalo. Among those who have contributed to the exhibition are Frank Wilbert Stokes, who sends a group of Arctic pictures; Frank C. Penfold, Augustus Koopman and Hermann Dudley Murphy, who has a collection of thirty paintings on view.

Leon Bonnat is painting a portrait of President Fallieres. It will be the sixth French president of whom M. Bonnat has made a portrait. M. Bonnat intimates his intention of retiring from regular portrait painting. He wants to devote his attention to certain classes of work for his own pleasure. He is seventy-four years old and wants rest.

The earliest American painter represented in the Metropolitan Museum is Matthew Pratt, a Philadelphian, born in 1734. He was a versatile genius and always ready for an order, whether for the pictorial sign board, then in vogue, or for the portrait of some distinguished person. He spent four years in London, where he studied with West and painted the portraits of several of the nobility, including the Duchess of Manchester and the Duke of Portland. The New York Historical Society owns a portrait of Governor Colden, by this artist.

Albert Sterner, the artist, in a letter to the New York Sun says in substance that he "indorses most emphatically the protest of Robert Henri in the matter of the Jury and Hanging Committee of the Academy," states that "he has himself suffered through the methods Henri decries" and which he asserts "are pernicious, hamper seriously the newer notes or movements in American art, and prevent them from ever reaching or being taken up by the public."

After a long discussion of the chilling of enthusiastic aspirants by art juries and a plea for "official consideration" of such painters as those to whose turning down by the Academy Jury Henri objected, Mr. Sterner suggests as a remedy and one used for many years in Paris, Munich, Vienna, and in some instances in London—"the organizing of a closed society, to which shall be invited, or elected, professional artists of every stamp, working in any or every manner, and let them be given a wall space to place a group of their works up—and then 'let 'em alone.'"

Mr. Sterner concludes by saying that the Royal Academy in London, and the miles on canvases of the old Salon in Paris are "inartistic jumbles."

color. Farny chose the American Indian for the expression of his genius while still working in the great studios of the old world many years ago. He expects to go to Europe in the early spring with his wife, and give up several months to the serious study of portrait work. Just now he is at work upon a large canvas which has already been sold to Mr. M. E. Ingalls. The picture, "The Dawn of a New Day," shows a group of Indians in the snow-clad mountains watching the climbing of the first construction train up the mountain pass.

Henry Golden Dearth is completing several beautiful landscapes. He will soon hold an exhibition of his paintings in his studio in Carnegie Hall.

Theodore D. Coe, an American artist, who recently found a section of the original cartoon, painted in 1612 by Maffeo da Verona for the mosaic of the "Inferno" over the west door of the basilica of St. Mark's, Venice, has arrived in New York. He has brought the cartoon with him and says that it is not for sale because he passed it

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Comptoir National d'Escompte, . . . . . 2 Place de l'Opera  
American Art Association, . . . . . Notre Dame des Champs  
Munroe et Cie., . . . . . Rue Scribe  
Chicago Daily News, . . . . . Place de l'Opera  
Thomas Cook & Son, . . . . . Place de l'Opera

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

It has been decided to hold the seventh in our series of Travelling Art Exhibitions in the Southern cities at Lynchburg, Va., and the pictures will be transferred there from Charleston, S. C., where they now are, about April 14. From Lynchburg the exhibition will go to Baltimore, Md., where it will open at the Arundell Club Galleries about April 29. The Baltimore display will be the last in the series of this season. Lack of space prevents publication of several discriminating and laudatory notices of the display from the newspapers of Charleston.

It is only just to the widow and near relatives of the late Stanford White, in view of frequently heard criticism of their arranging a sale of the dead architect's art collections and effects at this time, with the inference that they are taking advantage of the advertisement of the present suspended trial of his slayer—to state that they are in no way responsible for said sale. Mrs. White is independently wealthy, and this sale has been ordered by the executors for the purpose of liquidating the reported large indebtedness of the dead architect. It is hoped that the sale will clear this indebtedness,

and the holding of it as this time is undoubtedly a wise business move on the part of the executors.

Whatever may be the outcome of the family squabble in which the Dabo brothers, and later the Dabo sisters are engaged, and to which the New York Evening Post and Times have devoted several columns, the artists have gained and will gain, through the airing of their troubles in print by Mr. Louis Dabo, a first-class advertisement. It has been even suggested in the Studios that advertising is at the root of the whole matter. We are disinclined to adopt this view of the matter, and prefer to believe that Mr. Louis Dabo, who has talked the most for the press, has been hotheaded and ill advised and has forgotten the wisdom of the old precautionary adage anent "Washing dirty linen in public." We do not feel it necessary to lay the incriminations and recriminations, and the long correspondence in this case before our readers. The Post and Times have done that, and we do not believe that the public is in any way interested in the matter.

After the violence of the quarrel has waned, and we must say it appears to us to be rather one-sided, as Mr. Leon Dabo, who has been the chief object of attack, has evidently spoken only when forced so to do, and with reluctance; it will be found that the art of the brothers, Scott and Leon, remains the same. It is this art which we admire, and which we do not believe belongs only to brother Scott, from whom, by the way, we should like to hear, before passing final judgment in our own minds.

Said the Dabo brothers—"Let's part Since we cannot agree on our art." "You've stolen my brush," said B'rer Scott.

Said Leon, "I haven't—what rot!"

Then Louis sailed in

And raised such a din

It was heard from New York to Montmartre.

## CHARLESTON.

There has been great interest manifested in art matters in the city this season, and both the Carolina Art Association and the Associates have had gratifying additions to their ranks. The meetings of the Carolina Art Club have been largely attended, and both the monthly art discussions and business meetings preceding the afternoon teas have been enjoyed. The last two subjects presented were "The Social Side of Art Life," by Miss Eola Willis, and "Art of the Renaissance," by Miss Elizabeth Horlbeck.

An instructive and entertaining series of Lenten lectures have been delivered in Miss Eola Willis' studio, with the following subjects: "Book Plates and Their Designers," "The Gentle Art of Blazon, a short history of heraldry," "Illuminated Manuscripts and Their Makers," and "Beautiful Books and Book Bindings." The last talk was given by Mrs. H. C. Groome, of Virginia, who studied with J. Cobden Sanderson in the famous Dores Bindery, in London.

A School of Applied Design has recently been opened in the Gibbes Memorial Art Building, which is well attended and promises good results for the future.

## CHARLESTON ART EXHIBIT.

Charleston, S. C., March 21.

The annual spring exhibit of the Carolina Art Association opened in the Gibbes Memorial Art Gallery March 15, with unusual effect. The pictures shown this year are of the American Art News Southern Circuit Travelling Exhibition and comprise a choice collection of representative American canvases.

The private view and reception combined art and sociability most delightfully, and the beautiful floral decorations and attractive spring gowns of the ladies present added a distinct tone to the already charming setting of the pictures.

After the guests had been received by the officers of the board the president of the association, Hon. James Simons, introduced the organizer of the exhibition and in a delightful address by him upon "Art in the South," the season's exhibition was inaugurated.

As all Charlestonians know with pride that their old city was the center of artistic expression in this country in the early days of American art, they heard with pleasure these gratifying facts reiterated and thought with satisfaction of their art treasures and of the portrait of Sir Nathaniel Johnston, one of South Carolina's royal governors, painted in 1705 at his plantation home—the first American portrait. The audience was further pleased by the speaker's assurance that the Gibbes Memorial Art Gallery was one of the best in the country.

After the lecture, the audience dispersed to study the pictures, and expressions of pleasure were heard on every side. Refreshments were served throughout the evening in Statuary Hall.

The gallery is unusually attractive this year, for there is no crowding and no skying. The pictures of the exhibition, together with the permanent collection of the association fill the four walls comfortably and are hung on the honor line and just above. The hanging of the canvases has been very discriminating, so that complete harmony has been secured.

Robert Henri's "Spanish Dancing Girl" occupies the center of the west wall facing the entrance. Chase's portrait of his wife hangs in the center of the south wall, while Douglas Volk's "Boy with the Arrow" occupies the corresponding place of honor on the north wall. Around these are grouped other canvases. Near the Chase picture hangs a characteristic canvas, "The Rainy Day," by Childre Hasam, and Leon Dabo's and Twachtman's representative examples.

"Rosebuds," by Carle J. Blenner, is admired for its delicate loveliness of theme and color. Henry W. Ranger's "November Pastures" is an old favorite in Charleston, having won one of the gold medals at the South Carolina Exposition of 1901-1902, and two new favorites are Bristol's "Lake Champlain from Ft. Kent" and Bogart's "Autumn Sunset." Eaton's "Sentinel Pines" stand out with commanding force from their moonlight background, and Ochtman's "Woods in Spring" and "The Sycamore" of W. L. Lathrop all appeal to nature lovers.

The Inness pictures, by father and son, are studied with interest, and the fine atmospheric effect of the "Autumn Sun" is felt.

Other pictures in the collection that have attracted favorable comment are the splendid examples of Carlton T. Chapman, Frederick Post and Walter McEwen's "The Secretary," I. Carroll Beckwith's "Red Rose" reminds one in its coloring of the palette of one of the Old World masters.

There are many other pictures deserving mention which cannot be included at this time.

The southeast and southwest rooms opening upon the rotunda are hung with pictures of local artists, notable among which are "Tramerei," by Hannah Rhett; "A Portrait," by Annie Colcock, and in the water color room pictures by Louisa Stoney, Alice Smith, Eola Willis, John and Susan Bennett and Florence Perry.

Tea will be served in Statuary Hall every afternoon during the exhibition, and the different committees are working to make this spring's exhibit exceed all previous ones in interest and attendance.

From the unusual interest and large number of persons who have visited the exhibition of paintings at the Gibbes Memorial Art Building during the first week of its display, the members of the Carolina Art Association feel that during the next three weeks there will be ample opportunity for all of the art lovers to avail themselves of this singular opportunity and expect a large number of visitors. Both the educational and social features of the exhibit are of especial value and enjoyment.

The Association has decided to award a gold and silver medal respectively to the two canvases rated the most popular in the display. The contest began several days ago and has caused much discussion as to the relative merits of the various masterpieces and fine works of distinguished American artists which are represented in the

gallery. It is very seldom, however, that a person votes for a painting merely because it is executed by a noted painter, but the factor which usually determines the decision is the personal appeal he finds in it. Of course, the wide variety of worthy work in the collection and the diversity of personal tastes make the contest a spirited one, and everyone who is interested in the various pictures is anxious to know if his choice will be the universal choice.—Charleston, S. C., News and Courier, March 22.

## CORRESPONDENCE.

Editor American Art News,

Dear Sir: The family troubles of the Dabos interest us less than some of the questions involved therein. The question is not, as a reader of last Saturday's Evening Post might think, "Shall a man steal his brother's art?" but, "Is it possible for him to do so?" We hold that it is not possible and that it is foolish to say that work by one man's hand came from another man's brain. For, as a matter of fact, it is impossible to produce art by any hands not hitched to an artist's brains in the ordinary way. Nobody can steal art. The masterworks of all time display their secrets to myriads of men, yet the coloring and the drawing of the masters remain unstolen. Whoever can color and draw in that way is himself a master, and his work has value accordingly. Therefore, nothing is less important than the name displayed in the corner. Nothing is more important than the mind displayed all over the canvases.

Men's alarms lest they be cheated by a "false" old master or a "forged" new master are ludicrous. They might as well worry about a forged beefsteak. If it fills their needs, that is the ultimate test. And just so in art; if you have a masterpiece then a masterpiece it is, and whoever painted it is a master. If it is no masterpiece, no man's name can make it one. Nor can he who is not able to see the excellence of work by looking at it ever see it by authenticating it.

And only ignorance of the very nature of art could allow one to talk of "discoveries" and "secrets" therein. Art is the oldest, most universal and basic of all languages and can change only as the brain itself changes. There is nothing new under the sun, says the Bible. "The sculptor," says Whistler, "has but the chisel of ages, and colors are not more since the dawn of time." Chevreul's famous fat book full of fine print and an infinity of pretty plates, tells us only that complimentary colors intensify each other. Rood's interesting octavo tells us no more. Nobody ever did, nor will tell us more, for the very good reason that there is no more to tell. Yours very truly,

New York, March 26.

B. C.

Editor American Art News,

Dear Sir: Having followed the discussion of Professor Bolton Coit Brown's pictures at club rate scheme, and believing it offers to his fellow artists much encouragement, I am pleased at its prospects of success.

I had the pleasure of meeting Mr. Brown last fall in his cottage and grounds above the valley of Woodstock, N. Y. Whoever knows Mr. Brown only from his letters to the press cannot have a true idea of this real artist's ability. Those who are subscribing for his work will learn something of this. It is also probable that such subscribers will naturally fall into a mutually agreeable and pleasant relationship with him. We artists as a class are fortunate in seeing this experiment succeed, and in seeing both the Herald and the American Art News give it a proper publicity.

This is not a question of an individual artist and his income, but of artists as a class. For any artist could afford to take a lower price for his work if he could sell all of it, and this Mr. Brown's plan assures. I would gladly adopt the plan myself if he had not originated it, thereby having the "right of way."

Why the New York Sun takes such an embittered view of the matter I cannot understand. To revile Mr. Brown's attempts and ridicule his strong and truthful writings was uncalled for. That the American Art News and the Herald reprinted his words is certainly to their credit. To advance a good idea is a good thing. Artists' work, I think, is not a commercial question in the usual sense, but a question of the advancement of culture.

Being myself ready to take up this higher kind of work, which I consider to be a benefit to the people at large, I expect to find a readiness to assist me, as a representative of my class, in finding the necessities of life.

Max Antlers.

New York, March 27, 1907.



## LONDON LETTER.

March 22, 1907.

Numerous records were broken this week during the sale at Sotheby's of Sir Wilfred Lawson's collection of etchings and mezzotints, which realized a total of £19,286 7s. 6d. The collection was formed by the tenth baronet, who died in 1810 and bought for shillings the prints now sold for hundreds of pounds. The great prize of the sale was a superb early impression of Rembrandt's famous etching, "The Three Trees," probably the finest example extant, outside those in public collections. After a great fight it was captured by Messrs. Obach, of 168 New Bond street, for the record sum of £620, which was £235 above the last maximum. A first state on vellum, before name and date, of Rembrandt's dramatic crucifixion known as "The Three Crosses," brought £220, while a splendid second state of the same etching—which if not quite so scarce is artistically more precious—was shrewdly purchased by Mr. R. Gutekunst, of 16 King street, for the comparatively modest sum of £95.

Mezzotints after famous works by Reynolds also brought high figures. A proof before letters of "Lady Jane Holliday" brought £820, an advance of over £300 on any sum previously paid for a first state; a proof before name of "Lady Louisa Manners," by Val. Green, £670, or over £500 excess over previous record for a first state; a proof before name of "Miss Sarah Campbell," by the same, £410, or £200 over previous record; a fine proof of "Nelly O'Brien," by C. Phillips, £305, and a proof by J. R. Smith of "Madame Schwindlerin," £128. The last print cost its original owner 7s. 6d. and no copy had previously brought over £63 at an auction.

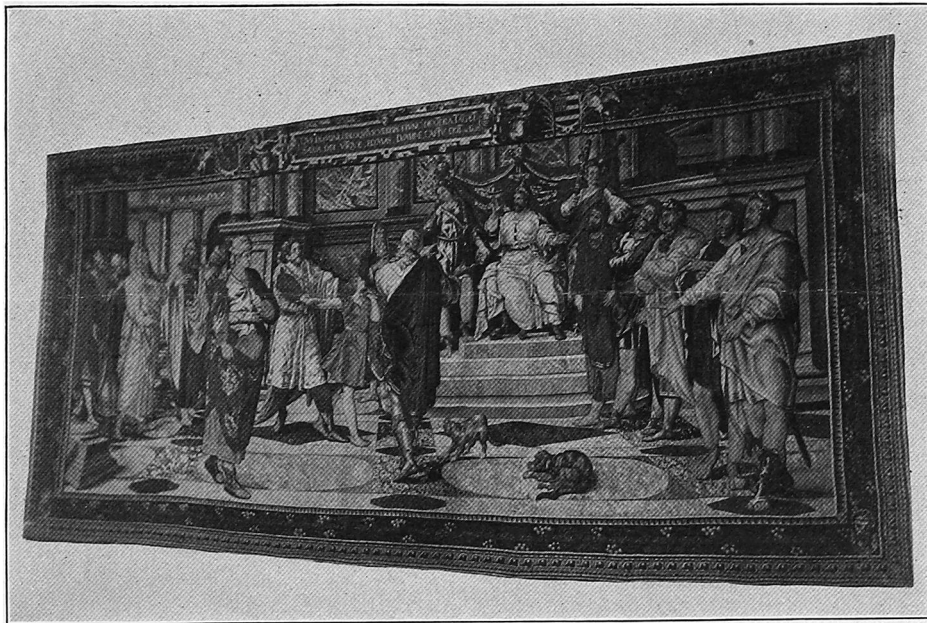
The Lawson sale gives quite a topical interest to the exhibition of mezzotints opened to-day at the Leicester Galleries. For many years past Messrs. Ernest Brown and Phillips have been acquiring fine examples of the masters and the result is a remarkable collection, illustrating the development of mezzotint in England from the Dutch pioneer Blooteling, down to the beginning of the 19th century. Samuel Cousins, Wm. Dickinson, Valentine Green, James McArdeall, J. R. Smith and many other famous mezzotinters are well represented, while fine impressions of "George Washington," by E. Savage, and of "Benjamin Franklin," will be of special interest to their compatriots. A brilliant first state impression of Green's "Sir Wm. Chambers," after Reynolds, and an exceedingly fine rendering by McArdeall of Rembrandt's portrait of himself are among the finest technically of the exhibits, while the portraits of Marie Antoinette, Mme. du Barry, Wren, Kneller, Addison, Valentine Green, Titus Oates, Pope, Steele and other famous personages have a special historic interest.

In the same galleries is an exhibition of paintings of Austria-Hungary by Adrian Stokes, a well-known Academy exhibitor, whose charming landscapes in high keys of delicate color have almost the luminist qualities of a French impressionist, while they are more decorative in composition and more precise in their delineation of form. Mr. Stokes is already represented at the Tate Gallery and his landscape there is admitted to be one of the best in the Chantrey collection.

An exceedingly interesting find has been made by Messrs. Shepherd Bros. and is included in the spring exhibition at 27 King street. It is a version of the equestrian portrait of Charles I.,

by Vandyck, at the National Gallery, about half the size of the original, but wider in shape, having additions on either side of the figure. Expert criticism is divided as to whether this is a study for the larger picture by Vandyck or a copy by Gainsborough, but weight of internal evidence points to the latter alternative. It is well known that Gainsborough left seven copies of Van Dycks in his studio at his death, and the treatment of the foliage, the magnificent sky, and the introduction of a thistle in the same corner as in Gainsborough's "General Honeywood" point to its being a Gainsborough. Whichever it is by it is an uncommonly fine work, rich in color and of splendid quality.

Other works of special note at Messrs. Shepherd's are a Bonington of unusually large dimensions, illustrating the play of sunlight over the Abbey of St. Bertin; a beautiful evening landscape in oils by De Wint; a portrait of Flaxman by Romney; a good early Reynolds, "Mrs. Kenrick," admirable examples of William Muller, "Old" Crome, Richard Wilson and James Stark, and a breezily handled and richly colored portrait of "Lady Rushout," by the little known Daniel Gardner. Gardner was a protégé of Reynolds, and is represented in the Ashmolean Museum, Oxford.



ELYMAS STRICKEN WITH BLINDNESS  
One of Two Rare Old Tapestries at H. O. Watson Galleries

An ominous slump in Rosa Bonheurs occurred at Christie's this week, her water color, "The Denizens of the Highlands," which brought 700 gns. in 1899, being knocked down for 420 gns. to Messrs. Tooth. Meissonnier's "Le Fumeur," in in by 9½ ins., brought 470 gns., and "Waiting for the Ferry," by David Cox, 200 gns.

Better prices were obtained at the sale of the art collection of the Hon. W. F. B. Massey-Mainwaring, who died suddenly this week. His collection has been valued at £200,000, and many of the objects are known to the public, having been exhibited at the South Kensington and Bethnal Green museums. The quality of the objects contributed more to the total than any sensational items, the collection of jewels alone totaling £17,462.

Mr. E. M. Hodgkins, of 158b New Bond street, was a prominent buyer, securing among the old Sèvres a fine pair of sceaux, 1756, 5½ ins. high, for 650 gns.; an ormolu Louis XVI. candelabra, cast and chased, 16 ins. high, 450 gns., and a beautiful Dresden porcelain clock case, 20 ins. high, for 160 gns.

A pair of old Chinese "famille rose" mandarin jars 40 inches high, of the Kien-Lung dynasty, was sold at Christie's for 2,100 guineas.

## PARIS LETTER.

Paris, March 22, 1907.

Considerable animation prevailed last week, at the Hotel Drouot, where a sale of engravings of Queen Marie-Antoinette and of the royal family brought a total of 1,500 frs.; the week about to end, however, has been a period of deadly dullness. In the big Chappey sale, held in the Galerie Petit, a number of engravings, representative, mainly, of the English school, produced the not wholly insignificant sum of 39,945 frs. The highest figure attained was bid for proof portrait of the Duchess of Devonshire and Lady Georgiana Cavendish, which started at 2,500 frs. and was knocked down at 3,600 frs., the engraving bearing the signature of Keating, after Reynolds. Two colored prints, "Black Monday" and "Dulce Domum," by Jones after Bigg, brought 3,550; two prints, after Reynolds, by W. W. Ward, "The Romps" and "The Truants," in colors, went up to 2,750 frs.; "The Alehouse Door," and "The Turnpike Gate," by Chalou after Turner, commanded 2,450 frs., and "Compassionate Children," by J. Ward after William Ward, in colors, fetched 2,210 frs. "A Visit to the Grandfather" and "A Visit to the Grandmother," by Dayes and Northcote after Smith, went for 1,980 frs. The set of twenty-one

enriched the Palais with a landscape by Monet.

In the Galerie Molliou, in the Louvre, all the Greco-Roman sarcophagi, hitherto scattered about the museum, are to be brought into one fold, so to speak. The newly arranged specimens of antiquity will probably be on view next month.

At the Hotel Drouot, Paris, last week "L'Escarpolette," by Watteau, and a view of Nimegue, by Van Goyen, from the Porges collection, were sold. The Watteau was offered at \$8,000 and sold for \$8,800 to M. Bieville. This picture came from the San Donato Palace, in Florence. The Van Goyen painting, dated, 1643, was offered at \$5,000 and sold to one of the heirs for \$5,820. A painting by Boucher, "L'Amour Vainqueur," for which \$4,000 was asked, was knocked down for \$2,900 to Fédal.

At the Hotel Drouot, Paris, last week, a sale of eighteenth century English and French engravings and paintings brought good prices. The highest figure were obtained for "La Comparaison" and "L'Aven Difficile," by Janinet after Lawrence, which went to M. Danlos for 17,400 francs (\$3,490).

In a collection of modern paintings, sold also at the Drouot, a little picture by Gustave Moreau, entitled "La Chimère," was secured by an anonymous buyer for 26,000 francs (\$5,200).

## GOLDSCHMIDT OLD MASTER SALE.

The sale of "Old Masters," owned by S. B. Goldschmidt which took place at Vienna, Austria, March 11, and of which the list has been received by mail, resulted in many good to high prices being obtained. Some of the best figures at the sale in kronen with the 10% commission added, were as follows:

Pieter de Bloot, "Die Überfuhr," 3,100 kr.; Q. Brekelenkam, "Die Schusterwerkstatt," 3,000 kr.; A. Brouwer, "Der Reigentanz," 5,000 kr.; H. Van Balen, "Der Herbst," 5,200 kr., and B. Bruyn, "Brustbild des Agrippa," 32,000 kr.

"Der Arquebusier," by van den Eeckhout, brought 4,200 kr.; "Ansicht des Maasarmes" and "Hollandische Kanallenschaft," by Jan van Goyen, respectively 14,200 and 6,600 kr.; landscape by J. Grimmer, 3,400 kr.; "Portrait of Lady," by a Dutch master, 10,200 kr.; a bust "Portrait of a Lady," by S. von Hoogstraeten, 1,900 kr.; a "Landscape," by Karel du Jardin, 2,000 kr., and a "Portrait of a Man," by Sir Godfrey Kneller, 13,600 kr.

There were also a "Fire in Amsterdam," by A. Van der Neer, for 6,500 kr.; a "Musical Party," by A. Plame-dense, for 9,400 kr.; a "Triumph of Venus," by E. Quellinus, for 7,200 kr.; a landscape by J. Van Ruisdael, for 8,600 kr.; a "View of Dordrecht," by Solomon Van Ruisdael, for 16,000 kr.; a fine example of Jan Steen, "A Merry Party," for 28,800 kr., and a David Teniers, "The Peasant," for 42,000 kr.

A family portrait by Cornelius Troost brought 11,400 kr.; a "Portrait of an Old Lady," by Othon van Veen, 16,400 kr.; a "Mercury and Argus in a Landscape," by A. van der Velde, 7,000 kr.; a figure piece, by J. Verkolje, 5,100 kr., and a "Winter in Holland," by Philip Wouwerman, 9,400 kr.

The total of the sale was 268,770 kr. (about \$53,954) without commission.

The sale of the Viau collection closed at the Durand-Ruel Galleries, Paris, last week. The total was \$172,876. Renoir's large painting "Diane Chasseresse," sold for \$5,000 to M. Bernheim, Jr.

portraits of the royal family of England, after Beechey, Gainsborough and others, was sold for 2,380 frs. Among the prints of the French school, Vidal's "The Seasons," after Nicolas Laurence, found a purchaser at 2,000 frs. At the Hotel Drouot, a small sale of modern paintings brought 15,315 frs. in all, with a work of Courbet's, "Sunset on the Beach," in the lead, at 2,100 frs.; and a Boudin, "The Beach at Berck," following, with 1,550 frs. An ancient painting by Van Balen, "Diana and her Nymphs surprised by Acteon," was sold for 800 frs.

A collection of works by Mr. Studd, in the Bernheim Gallery, includes upwards of one hundred numbers. There is also to be seen in the Rue Meyerbeer, a series of one hundred pictures of Tunis and its population, by the brothers Delahogue.

The contents of the main room in the Petit Palais have been rearranged, and the Dutuit collection, in particular, has been the gainer through its transfer. It now occupies two galleries. Among numerous gifts by which the Petit Palais has lately benefitted, much satisfaction is expressed over a painting of Hebert's, dated 1880, and representing a woman draped in antique fashion. This picture is the gift of an anonymous American, who has already

## BOOK NOTES.

Studies in Pictures by John C. Van Dyke. An introduction to the famous galleries.—Charles Scribner's Sons, New York.

A new book on art, by John Van Dyke, is always an event of interest to art lovers, and his most recent work "Studies in Pictures" is no exception to this quite out of the common run of art criticism. It interests by its somewhat novel presentment of old friends.

Mr. Van Dyke helps one to understand that the environment in which one finds the old masterpieces to-day, is radically different from that which they were created to fill. Lights, position, atmosphere, all, are hopelessly out of accord with their present setting. This naturally detracts enormously from the whole impression of the painting especially those that originally were painted to fill a niche or a lunette in the semi-obscure light of an Italian church, or complete the gorgeous decoration of the rooms of a ducal palace. The cold, hard, light of the modern gallery detracts greatly from their charm and color. What with bad restoration of a painting, and false attribution of works to inferior artists, it is a wonder, exclaims Mr. Van Dyke, that we have any appreciation of the "Old Masters." But what makes them immortal and insistent in their appeal to us, is the sincerity and perfection in which they are painted. They mean little to us, he asserts, but they look superb things, because their originators painted life as they saw it and believed it. Their ability to execute well and their craftsmanship, is what appeals to us. This is true to the author's theory of "Art for Art's Sake;" he seems not to believe that we can, through imagination enter into the spirit of the Renaissance, and create the life and the spirit of the times and make it our own.

The second part of the little volume deals mostly with modern art and modern ways of seeing things. It is suggestive, treating as it does, figure painting, genre, portraiture, animal painting, landscapes and marines. There is a slightly outlined history of each of these branches which culminates in a few terse and pertinent observations on impressionism.

That the volume is well written, it is needless to say as Mr. Van Dyke is the author. It will prove instructive to the beginner in the study of pictures and suggestive to the advanced student. The tone of the book can best be shown by quoting part of the last paragraph.

"No painter has ever yet done what he would; he has done what he could. The pictures in the galleries are slowly fading into ashes, and what they have to say to us with all their beautiful way of saying it, is becoming less legible year by year, yet the wisest and most profound of pictorial thoughts are strewn for us along the walls of the galleries, and it behooves us to read and ponder and see while the vision remains to us."

A charming article on Rheims Cathedral by Elizabeth Robins Pennell, with illustrations by Joseph Pennell, appears in the Century for April. The author is under the spell of the beauty and romance of this most ornate and beautiful of the French cathedrals, and brings before us the pageantry of the crowning of the Kings of France and the picturesque history and architecture of the cathedral. The illustrations by Joseph Pennell portray effectively the richness and beauty of the architecture.

## EXHIBITIONS NOW ON.

Drawings and paintings, two hundred and twenty-five in number, by the late Walter Appleton Clark form one of the most interesting exhibitions of the season at the galleries of M. Knoedler & Co., No. 355 Fifth avenue. Many of the drawings displayed are more or less familiar through the mediums of the magazines, Scribner's, Harper's, the Century and Collier's Weekly, all receiving a fair quota from the pencil of the illustrious young artist, whose death occurred late last season at the early age of thirty, just as he was fairly well launched on what gave promise of being a brilliant artistic career.

Of note among the pictures by Mr. Clark are "The Gossips," strong and convincing as a clever character study and one of the best examples in the collection; "The Nun," reserved by Mrs. Clark; "Three Monks," another expressive character study, and the series of drawings of Helena Ritchie. There is nice color and delicacy in treatment revealed in "St. Rose," a small figure of a nun, and there is admirable quality in "Canterbury Tales."

Naturally in the large number of drawings displayed there must be similarity, but nevertheless the illustrations give one an impressive idea of the powers of the young artist whose death in his prime is greatly to be lamented.

Mr. Clark went abroad in 1903 and for two years studied and contributed to American magazines while in France. His principal work was a series of paintings illustrative of Chaucer's Canterbury Pilgrimage.

An exhibition of three score paintings and etchings by Cadwalader Washburn, and fifteen pictures of Japan by Katsuji Makino opened in the galleries of the New York School of Art, Broadway and Eightieth Street, on Monday, and will continue there through April 6. The etchings of Mr. C. Washburn are unusually interesting and comprise many studies of temple scenes, fountains, gardens and life in the Orient, including "Lotus Fountain," "Park in Kyoto," "Tokyo Beauty," "Iris Garden at Honkiri," and "Temple at Kitano." Mr. C. Washburn excels in his still lifes. There is a fine tonality in several of the examples displayed, notably in "Dipper and Earthenware," a homely title, perhaps, but revealing clever technique, and in "Japanese Jardinere and Jar," a colorful study. There are four nudes from the brush of the artist. Conspicuous in the group, and painted with cleverness, is the figure of a young woman outlined against a greenish gray background, although this picture, like the other nudes, lacks life and vivacity.

The transcripts of Japan by Mr. Makino are in light key and cheerful. They are landscapes of the flowery kingdom, and delicate and artistic in execution, fraught with the atmosphere of Japan.

Following the present exhibition, paintings by twelve well-known American artists, including J. Alden Weir, Arthur B. Davies, William M. Chase, Robert Henri and Emil Carlsen, will be placed on view for two weeks.

The Syracuse Museum of Fine Arts will hold in April an exhibition illustrating methods and scope of instruction and training in the formative arts as given in the College of Fine Arts, College of Applied Science and College of Syracuse University.

A collection of objects representing family life in New York state during Colonial times are on view, and will

remain on view through this week in a gallery overlooking the Hall of Sculpture at the Metropolitan Museum. The collection has been formed by the Colonial Dames of New York, headed by Mrs. Chauncey and Mrs. Alfred Ely, for exhibition at the coming Jamestown Exposition. There are old portraits, including one of Nicholas Bayard and wife, attributed to Van Dyck; of Gen. Philip Schuyler, by Gilbert Stuart, and some heads by Copley, old silver, early books on education, historical objects, and old jewelry, laces, tapestries, embroideries, samplers, etc.

A reception and private view was given at the Salmagundi Club, No. 14 West Twelfth street, of recent pictures in oil and water color by Charles Austin Needham.

The exhibition will continue until April 6, inclusive, and contains some ninety examples from the artist's brush. Among the pictures displayed are "Union Square at Early Candle-Light," "Moonlit Hudson," "Valley of the St. Regis," "Morning in Midsummer," "Pines of the Northwood," "Coronet of Evening," "A Noon Siesta" and "Winter in Madison Square." Many well-known artists were present at the opening and reception.

An exhibition of American paintings from the collection of Dr. Alexander C. Humphreys will open at the Lotos Club this evening and continue through April 2.

An exhibition of paintings and marines by Rockwell Kent, a young American artist, whose work has been frequently noted at the galleries, will open at the Clausen Galleries, No. 381 Fifth avenue, on Monday, April 1, and will continue for two weeks.

Until April 10 the little galleries of the Photo-Secession, 291 Fifth avenue, near Thirtieth street, will be open daily except Sundays for an exhibition of prints made by Alvin Langdon Coburn.

The exhibition of pictures by Jules Guerin in the Art Gallery of Pratt Institute, Brooklyn, will be continued through the first week in April.

## WITH THE DEALERS.

Two remarkable and rare tapestries have recently been placed on exhibition at the Watson Galleries, No. 16 West Thirtieth street. These rare weaves, which are wonderfully preserved, were executed in Brussels about 1610. They measure ten feet in height and 17 feet 6 inches in length. The first represents Elymas, the sorcerer and magician, who opposed the preaching of St. Paul and was struck with blindness before the Pro-Consul at Paphos, as related in Chapter 13 of the Acts of the Apostles. The scene is that where the magician is stricken with blindness and the grouping and composition are most effective and dramatic. The color scheme is rich and well carried out. The Pro-Consul is seated on a throne between his two lictors, and Elymas with a surrounding group is in the foreground.

The legend on the tapestry, in Latin, reads: "He who contradicts the Word of God will be reached by the severity of God, and like Elymas will be deprived of the light."

The second tapestry represents a Christian of the name of Ananias presenting himself before St. Peter (in blue) and before St. Jacques (in red), pretending to bring them his whole fortune, whereas he only brought a part thereof; St. Peter struck him with

death for his falsehood. His wife (in blue, on the left) came later and committed the same falsehood and she also was struck with death.

The scene represented by the tapestry takes place at the gates of the temple of Jerusalem, which is recognized by the candelabra with seven branches. Mendicants came to beg from the Apostles, who, not having any money, cured their diseases, and St. Peter is curing an infirm at the Gate of Jerusalem. The two coats of arms represent a crosier, showing they were made for a bishopric or an abbey, as some of the abbots had a right to carry the crosier.

Announcement is made by the American Art Galleries, No. 6 East Twenty-third street, of the forthcoming sale of the antique furniture, Gobelins and other tapestries, valuable paintings by old and modern masters left by the late Stanford White. Also included in the White estate are old Florentine carved and decorated ceilings, elaborate antique carved marble and stone mantels, antique musical instruments and other rare art objects. Prospective purchasers and others desiring to examine the White collection will be admitted to the residence, by card only, on Monday and Tuesday, April 1 and 2, from 9 A. M. until 5 P. M. These cards of admission will admit one person only and are not transferable. They may be obtained from the managers of the American Art Association upon written application.

The public sale will take place at the White residence, No. 121 East Twenty-first street, on the afternoons of Thursday, Friday and Saturday, April 4, 5 and 6. The pictures will be sold at Mendelssohn Hall, evenings, April 11 and 12.

An illustrated catalogue is in course of preparation, the edition of which is limited. The sale will be conducted by Thomas E. Kirby, of the American Art Association.

The exhibition of portraits by Miss Ellen Emmet proved so successful at the Macbeth Galleries, No. 450 Fifth avenue, that it was continued from Saturday last until Tuesday of this week. It will be followed by an exhibition of California landscapes by the veteran artist William Keith, which opens to-day. Art lovers anticipate with interest this exhibition.

Two portraits by A. Tamburini of Florence, Italy, were placed on exhibition last Tuesday at Fishel Adler & Schwartz, 313 Fifth Avenue. The portraits are of Mme. Lena Cavallieri and Tomaso Salvini.

The firm of Seligmann & Co. have begun the work of alteration of the new house, No. 7 West Thirty-sixth street, which they will probably occupy next year. This will be so arranged as to form one of the most artistic and attractive art houses in New York. M. Emil Rey will sail for Paris on La Lorraine next Thursday.

At the Oehme Galleries, No. 320 Fifth avenue, there is on view a charming Dutch interior by J. S. Kever in water color. An admirable example of Schreyer is also a recent acquisition. This is a most spirited and brilliant composition of the artist, representing his favorite Arabs on horses, fleeing from a bursting bomb. The picture is full of action and spirit, cleverly executed.

The New York Society of Ceramic Arts will open its fifteenth annual exhibition at the National Arts Club, Thursday evening, April 4, to continue through April 15. This exhibition will



include pottery, porcelain and other arts of the fire, and will be one of the largest and finest of its kind ever held in New York.

The last of the rugs and carpets from the collection of Nevdon Vartabian were sold March 23 at the Fifth Avenue Art Galleries. A Royal Persian Kermanshah carpet went for \$205 to J. C. Henderson, and W. B. Oswald was the purchaser of a Royal Kandahar carpet for \$300 and an antique Kermanshah carpet, rose ground, for \$500. The sale was successful.

In the same galleries Mr. James P. Silo conducted a sale March 20 and 21 of 250 oil paintings pertaining to various estates and collections in this city and Washington, D. C., including examples of Homer, Blakelock, Brown, Boughton, Bogert, Mosler, Blashfield, Richards, Bolton Jones, Bruce Crane, Inness, Edward and Percy Moran, Wiggins and other artists. The first evening's total was \$2,740.50, and of

the entire sale \$3,568. Caruso, the tenor, was a large buyer.

Paintings and furniture from the estate of the late Le Grand B. Cannon, including the furnishings from his residence in this city and also from his country home at Burlington, Vt., will be placed on view at the Fifth Avenue Art Galleries on Monday, April 1, prior to the sale there at auction on the afternoons of Wednesday, Thursday and Friday, April 3, 4 and 5. The sale will be conducted by James P. Silo.

Oils of horses and dogs by William J. Hays, the well-known animal painter, will be on exhibition at the Powell Gallery, No. 983 Sixth Avenue, from April 2 until April 13, inclusive. The gallery is open daily from 9 A. M. to 6 P. M.

D. K. Kelekian No. 252 Fifth Avenue has on view this week some rare reliquaries, consisting of a Byzantine silver cross, set with jewels, a rarely carved olive wood cross, an Italian Renaissance chalice in silver, carved

ivory reliquary and some fine embroidered church vestments.

Gimpel & Wildenstein of No. 250 Fifth Avenue will close their galleries to-day. Mr. Nathan Wildenstein will leave soon for Paris. On his return next autumn the firm will open new galleries further up town.

Arthur Tooth of Tooth and Sons, who has been here for some time past, sailed last week for London.

Azeez Khayat, of the Astor Court Building, No. 20 West Thirty-fourth street, will sail for Egypt on April 11, where he will make excavations in search of Egyptian antiquities. Mr. Khayat will close his office and art rooms in the Astor Court Building during his absence abroad. The branch store of antiques and Oriental jewels, at No. 257 Fifth Avenue, however, will remain open. There many fine specimens of iridescent glass, glazed potteries and other antiquities may be seen.

At the galleries of Max Williams, No. 432 Fifth Avenue, a clearance sale of pictures, frames and other stock is in progress and will continue through next month.

The fifth musicale in the series of six given at Steinway Hall, 107 East 14th Street, March 21, was enjoyed by a large audience. Ivan Altchevsky's singing was the chief attraction, although Rafael Nava's, rendering on the piano of Chopin's Polonaise Op. 53 in A flat and Waldesrauschen by List was enthusiastically received. Mr. Altchevsky sang Arioso from "Traviata," "Melodie," Cui; "Ich Grolle Nicht," Schuman, and Serenade Tsigane, Rachmannoff. His singing revealed the artist especially marked in the Cui "Melodie" and the "Arioso." Gustave Frese gave several organ solos, Romance and Scherzo, Rheinberger. In "Fantasia on an American Air"—Flagler, the beauty of the clear, rich tones of the "Orgue de Salon" were skillfully brought out.

The musicale was perhaps the finest in the series given so far, and was appreciatively received by a very enthusiastic audience.

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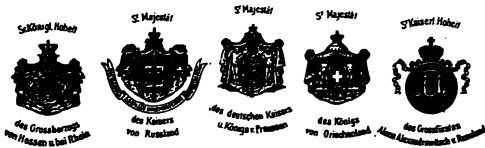
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